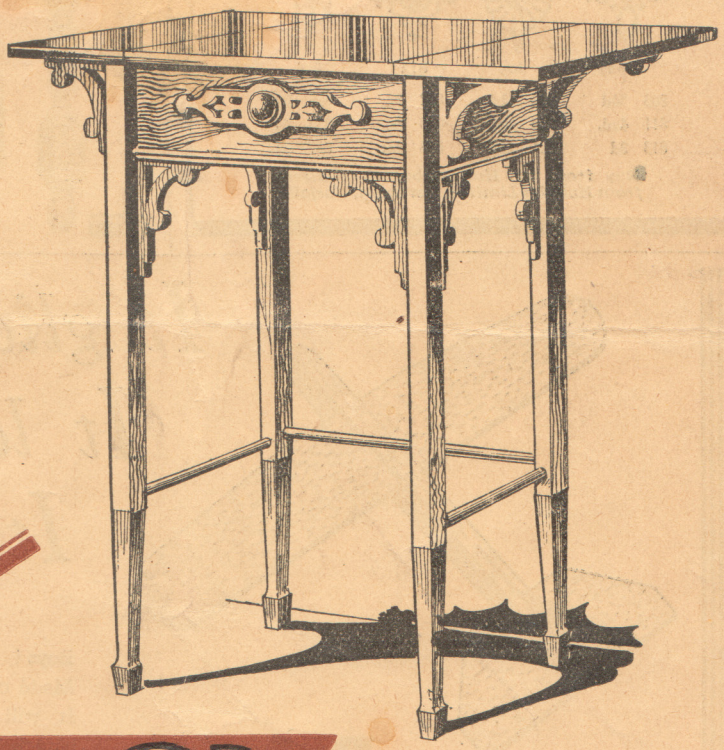
Hobbies WEEKLY

Large Free Patterns for making this

LADY'S FOLDING DRESSING TABLE



Articles on
MODEL RAILWAYS
FRETWORK
A TOY GLIDER
GARDENING
SCOUT NEWS
A HOUSEMAID'S BOX

2D

September 7th. 1935

Vol. 80. No. 2081

THE FRETWORKER'S AND HOME CRAFTSMAN'S JOURNAL

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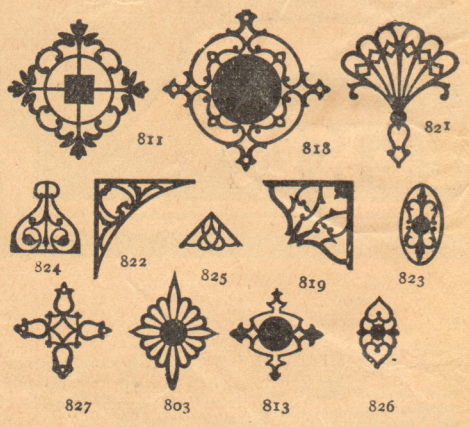

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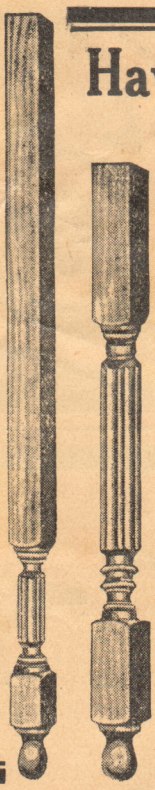

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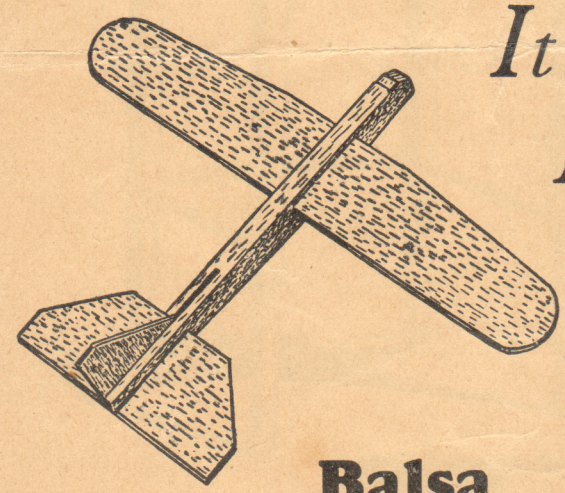

It glides . . .
It loops . . .
It banks . .

Boys! Get this glider and stunt plane. Made of Balsa Wood—not cardboard. It will glide about 200 feet when launched with the catapult provided. It will loop the loop, bank—and, by removing the fin and shooting up into the air, it will act like a falling leaf. Complete in box, with catapult. And it costs only 6d. But you must hurry if you want one. The demand is enormous. Get yours NOW!

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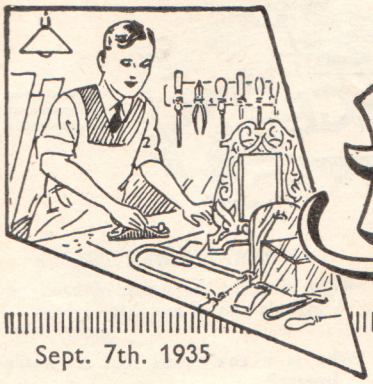
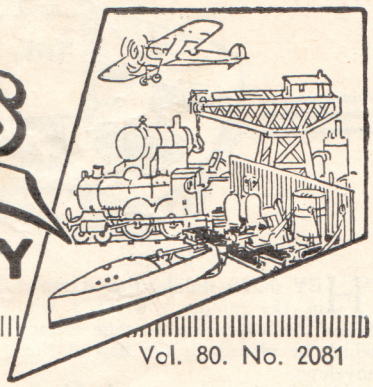


Hobbies WEEKLY



Sept. 7th. 1935 Vol. 80. No. 2081

OUR recent Jumbled Names Competition brought in a large number of Entries and every one had solved the words. Then came the test of popularity, and in this nobody was successful in judging the correct order. The nearest was F. T. Brewer of Finsbury Park, London who had seven right, whilst F. D. B. Girdwood of West Calder, Midlothian came very near him, with six. Swan Fountain Pens, value a guinea, have been sent to these two winners, and a third will be awarded in the Overseas section, which does not close until the end of the year in order to give everyone living outside the British Isles a chance. We hope there will be lots of entries. The Names and particulars of the contest appeared in our issue of August 3rd.

HAVE you seen the Toy Farm design given with the new Hobbies Handbook? Already it has sold well and here is a letter from E. Rogerson, of Gathorne Ter., Leeds, with a useful suggestion. "It supplies a want for all workers" he says, "and for those who cannot afford to buy the complete farm I make it in four separate parts and put the railings round each. Thus the Model is not lost for display purposes and you can get four separate sales." The same reader, by the way, is delighted with our recent Circus series, and besides a number of incidental sales has an order for a complete Circus to be sent to a village near London in time for Santa's Christmas visit.

COULD you say, off hand, what beech is used for? Perhaps not, but you will learn from the new feature of Trees and their Uses, which is now appearing in these pages. The second panel of the series is in this issue and I am sure will be as instructive and popular as the others like it which will appear from time to time.

The Editor's Notes

READERS living in and around London will find much to interest them at the "Model Engineer" Exhibition being held next week at the Horticultural Hall, Westminster. The attractions will include an Air Ministry Exhibit, engineering and ship models in competition for championship cups and other prizes, working model railways, and large size steam locomotives hauling passenger loads on a specially constructed track.

HOBBIES instead of homework is a really brainy suggestion, I am sure you will agree. Anyhow it has proved a successful experiment at Simon Langton School at Canterbury, and George is only sorry they did not think of it when he was supposed to be learning something. The Headmaster is so pleased with the result that the old homework system will not be done again. I am sure if every Headmaster read this page they would see excellent home work in some of the articles printed here each week.

I WANT to get a list of Scout Troops and Cub Packs so I can tell them about any Scouty Notes or special offers coming along and I hope every reader who can will help. If you are a member of the great Brotherhood or a Scoutmaster or a Cubmaster or are interested in any way drop a card giving name of the Troop or Pack, and your own name and address.

The Editor

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Next Week's Design—Toy Train Coach

Correspondence should be addressed to: The Editor, Hobbies Weekly, Dereham, Norfolk, and a stamp enclosed if a reply is required. Particulars of Subscription rates, Publishing, Advertising, etc. will be found on cover iii.

THE FUN AND PUZZLE PAGE

PAY UP !

"HEY diddle diddle, the stamp's in the middle," wrote a wit below the half-penny postage stamp which he placed on the flap of the envelope.

"Diddle dum dey, there's 2d. to pay," added a facetious clerk, as he surcharged the letter.

A WAR Office clerk once addressed a letter, "The Intelligent Officer," instead of "The Intelligence Officer," and was reproved by an irate General in the following terms: "Don't you know, Sir, there is no such thing in the army as an intelligent officer"

QUATE !

THE new wife was trying hard to impress the country town with her knowledge of Society ways, when she asked her husband's coal merchant if he delivered his coals à la carte or cul de sac.

Teacher: "Smith, give me a brief definition of steam ?"

Smith: "Please sir, steam is, er, er,..Oh, I know ! Water gone crazy with the heat, sir."

If a man split his sides with laughter, what ought he to do ?

Run till he got a stitch in his side.

SMART LAD !

Stranger: "Do you know which number Mr. Jones lives at, sonny ?"

Small Boy: "No, sir, but I expect you'll find it on the door."

TOO QUICK !

Uncle: "Well boys, how are you getting on at school ?"

Jim: "I'm first at history."

Bill: "I'm first at spelling."

Uncle: "And what are you first at, John ?"

John: "I'm first in the street when it's time to go home."

A LETTER PUZZLE !

THE letters below look like double Dutch, but it is really a perfectly good sentence. Try and work it out and if you cannot, look at the solution, column three. You must admit it is quite clever.

T $\frac{U}{LY}$ PLAY

A HIDDEN WORD

My first some men will often take
Entirely for my second's sake,
But very few indeed there are,
Who both together well can bear.

What is this ? If you cannot make out the word suggested, look for it at the bottom of the last column.

CAN YOU ANSWER THEM ?

What river in the north of England reminds you of naughty girls ?

Tees (tease).

Why is a cow's tail like a swan's breast ?

It grows down.

Why is an alligator a most deceitful animal ?

He takes you in with an open countenance.

What is the difference between a very wet day and a lion distracted with toothache ?

One is pouring with rain and the other is roaring with pain.

Why does a duck go under water, and why does it come out again ?

It goes under for DIVER'S reasons, and comes out again for sun-dry (sundry) purposes.

Why is a plum cake like the sea ?

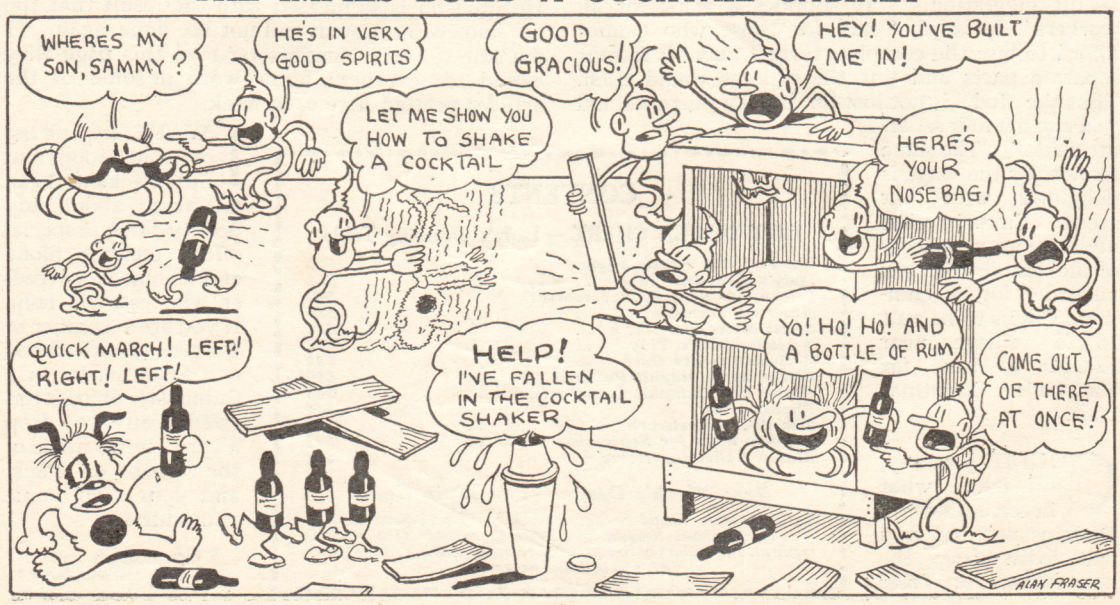
Because they both contain a lot of currents (currants).

SOLUTIONS

The answer to the hidden word is MISFORTUNE.

The peculiar set of letters mean "You only play after tea," made up from U on LY and PLAY following IT.

THE IMPIES BUILD A COCKTAIL CABINET


WHERE'S MY SON, SAMMY ?
HE'S IN VERY GOOD SPIRITS
GOOD GRACIOUS!
HEY! YOU'VE BUILT ME IN!
LET ME SHOW YOU HOW TO SHAKE A COCKTAIL
HERE'S YOUR NOSE BAG!
QUICK MARCH! LEFT! RIGHT! LEFT!
HELP! I'VE FALLEN IN THE COCKTAIL SHAKER
YO! HO! HO! AND A BOTTLE OF RUM
COME OUT OF THERE AT ONCE!
ALAN FRASER

The AMATEUR CARPENTER

with the fretsaw and this week's design

THOSE who like to undertake a piece of real home furniture with the aid of their fretsaw or fretmachine and a few carpentry tools, will be delighted with the opportunity provided by this week's gift design sheet. The result is illustrated here, and a novel and serviceable table can be made up with comparative ease if the worker has an ordinary knowledge of average construction in this class of work.

The table is just the class of article which will appeal to any lady, for it serves as a receptacle for her cosmetic material, and provides a glass on the underside of the hinged top wherewith she can complete her toilet. The two pictures show the table closed and open, and it is just the right height for use with a chair. When closed, the top is complete and measures 24ins. long and 12ins. wide. When open, the lid reveals the mirror inside and two shelf portions provide stands for the necessary pots, boxes, etc.

The Wood to Use

In order to keep the cost down as much as possible, it is advisable to cut the table out in spanish chestnut because when this material is stained, the average owner would not know the difference from oak. Moreover, spanish chestnut is easy to cut with a fretsaw providing one uses Hobbies blades.

A complete list of all the necessary material is given herewith, and on the design sheet, and the patterns given on the latter are printed full size wherever there is any material shaped to cut. If, of course, the part required is merely a plain rectangle, it is shown to scale and can be drawn out on the wood with ruler and square to save the trouble of pasting the actual patterns down.

LADY'S FOLDING DRESSING TABLE

Before going to work it is best to get an idea of the general construction, and a study of the two illustrations herewith and the patterns shown on the sheet, will make the whole job straightforward.

The table consists in the main of four legs held together by a framework of side panels, which forms the main compartment for the top. The top itself is composed of three pieces, the centre of which is hinged.

Grooved Legs

The two sides are fixed and supported by fancy brackets beneath. Towards the bottom end of the legs, we have a rail on three sides to give further rigidity. This rail is omitted from the front in order to allow leg room when the owner is sitting at the table.

The legs are, like the rest of the work, supplied ready to fit, and further to make the work simple, are provided with a groove into which the side panels forming the box compartment slide. It is thus a simple matter to cut out the four panels of the main compartment, and glue them into the grooves flush with the top of the leg.

Commencing Work

The legs must first of all, of course, be measured off and all cut to a standard length of 29¾ins. See the two grooves face inwards, and number the legs off so the adjoining pieces may be fitted into the same places when finally glued. From the bottom end, mark up on the inside edge of three of the legs, the position of the dowels which pass from one to the other. This, in the case of the two side ones, is 10ins. and it will be noted that the back one is slightly higher in order the ends may not meet and so weaken the interior of the leg itself.

Dressing Table—*(continued)*

The wood used in the four sides to the box compartment is ⅜in. thick, and as the groove cut in the legs is only ¼in. a shoulder will have to be formed by cutting away a portion shown in the sectional drawings and in the detail on the sheet itself. Make this shoulder so the tenon fits tightly.

The rails must also come flush with the top of the leg—the remaining piece of the groove being filled later by long fancy brackets which come under the floor.

When the side rails are in place, cut out the floor itself. This is a piece 13½ins. by 10½ins. from which small angles with ¾in. squares are cut at the corners to fit snugly up to the legs.

The join between the fancy bracket under the floor and the rails is covered by a length of No. 24 moulding. The floor itself is screwed under the rails so the moulding covers the edge of this also. The long fancy brackets under the floor do not fit quite to the end of the groove, but should be glued in there, and the little projecting piece can easily be screwed if it is thought necessary.

The top is cut in three pieces. The centre piece is 12ins. square and the two projecting portions 12ins. long by 6ins. wide. Lay all three together to ensure they make one satisfactory flat top before attempting to fix them in place.

A diagram is given on the pattern sheet, with a scale drawing of these three pieces, and the dotted lines indicate the exact positions in which they will come on the framework of the table. The legs and projecting brackets are shown, and will be a useful guide during construction.

The side pieces of the top, it will be noted, can be screwed down to the legs and the side rails, the edge coming flush with the inner edge of the leg top. In doing this, ensure that the centre piece (the one 12ins. square) fits evenly between with an equal projection back and front.

The Hinge Rail

To provide a satisfactory piece on which this main top can be hinged, a rail of ⅜in. wood 12ins. long and 1in. wide is glued and screwed securely between the projecting piece and the legs themselves. A sectional drawing of this, showing the lid hinge in place, is given in the detail in the top right-hand corner of the sheet, and it will be noted from this also, how the under back edge of the lid is chamfered at a long angle.

This chamfering allows the lid to fall back slightly when open—as indicated by the dotted lines—to the angle required. The lid itself is also later fixed more strongly by a lid stay which is screwed to the inside of the side and acts like an ordinary gramophone lid stay.

Beneath the projecting sides of the table are glued four further fancy brackets which have a rightangle on two sides to bed up close to the top of the legs.

MATERIALS REQUIRED

For making this design, a parcel of Spanish Chestnut is supplied, including a set Oak legs No. 526C, grooved ready for fixing, also Ornament No. 216 and sufficient No. 24 moulding, ¼in. rod and 49 Knob. 9/-, postage 10d. Bevelled mirror No. 5742 2/6, four No. 5 mirror clips 5d., support 6d., 1 pair 1½in. brass hinges with screws 7½d., and a pair of fancy brass hinges No. 5308 1½d. A complete set of these fittings 4/2, post free 4/9.

A complete set of wood, legs, mirror and all fittings will be sent for 14/- carriage paid.

It will be advisable, after having tested out the main top, to fix the mirror before finally hinging it in place. This mirror is a bevel edged rectangular one, held in place by four bright metal clips. They are easily screwed on, holding the mirror central to the inside of the lid.

The Box Partitions

The interior of the box is fitted with various partitions, and a long hinged box. Whilst making and fixing this interior, it will be best, by the way, to take off the main lid in order to prevent damage to the mirror.

The list of pieces required for the partitions inside are given on the sheet, and the drawing sets out their position clearly. The framework A and B must be glued and nailed together before it is dropped in the main partition, then the pieces C are glued on the other side to come close between the legs. All of them, of course, stand on the floor, and only reach a portion of the way up the sides.

The end compartment formed by one of the parts C is provided with a lid which is hinged on to a strip glued along the actual piece C.

The piece lettered D is 3½ins. wide and 12ins. long. Off one edge is cut a strip ⅜in. wide and the ends are cut down so it fits between the legs. It forms a basis for the fancy hinges, and is glued to the top of the piece C as well as to the legs and sides.

Fix the hinges before gluing not only to this piece, but also to the larger piece left. It is this piece which forms the lid, and a little knob is screwed in, as can be seen in the detail.

If desired, the main sides of the box can be decorated with fancy overlay. The centre of this is provided with a circular platform on which one of the fancy pressed buttons (No. 216) supplied by Hobbies Ltd. is glued. It is advisable to scratch the back of these buttons to rough up the surface to make the glue hold the more firmly.

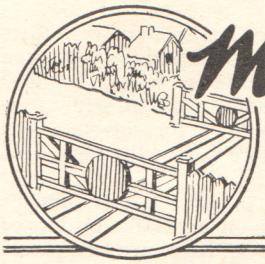
The best plan of construction is to cut and fit all these various pieces in place to ensure that they are correct. All joints should be tight, but naturally it is advisable to add glue to make the whole thing quite rigid.

The question of staining also arises, and the worker may prefer to apply the stain to each part before it is actually put in position.

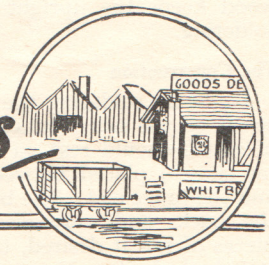
Final Assembly

When the whole thing has been put together, cramp all parts where possible, and test out with the square to ensure a right angle.

Get the four legs on to the frame as tightly as possible, by binding them round with strong cord and pulling tight on a running noose. Remember to pad up the corners so the cord does not cut the sharp edge of the wood. Remember, too, to put in a temporary stay between the front legs.



Model Railway Accessories



MODEL OO GAUGE

How simple material can be used to make realistic models of accessories. The first part of this article appeared in our issue dated August 17th.

IN actual railway practice a large number of track-side fittings and appliances are constructed of old rail, and on OO-Gauge model layouts this material will also be found of great value. A good many of the fittings to be described may be made from old or surplus pieces, which should be set aside rather than thrown away. At least, they will come into service for short check-rails on track, but sometimes it is worth while to use rail that is quite new in building up a model.

Rail may be used for various kinds of lattice construction—coal-mine head gear, bridge girders, bridge supporting columns, crane jibs of all kinds, and so on. Sometimes the rail of larger gauges may be brought into service also, as, for example, on a large bowstring girder bridge, where the bowstrings may be formed of O-Gauge rail and the lattice of OO-Gauge rail.

This is the cheapest material obtainable for the purpose, and it looks almost as effective as anything. In Fig. 1 is a sketch showing a method of bending the rail to form the lattice, and these bent strips should, of course, be soldered on the inside of the horizontals.

Buffer-Stops

There are a number of different designs for these in actual railway usage. We give three types, two very simple, the third more or less standard.

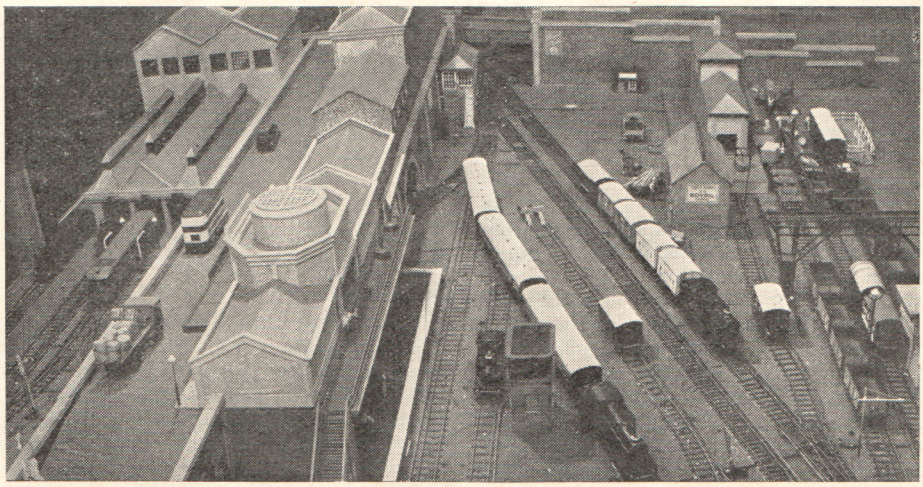
In the first two, the rail is simply bent to a circular shape. Fig. 2 has strips soldered on the outside of the running rail to form a ground-brace. Fig. 3 has simply the two ends of the running rail turned up to prevent the wheels from running off the track. The rails are, of course, joined by the sleepers.

Care should be taken to get both rails exactly to the same curvature. The sketches are not to scale, and the dimensions of a wagon wheel should be sufficient guide.

Built from Rail

The drawing for the orthodox rail-built type is given in Fig. 4, which is full size. It is best to make up these stops in lots of six or more, first cutting all the parts. File out niches on the side pieces, two pieces for each stop, to allow sharp bending of the struts. Bend also the upright pieces to shape with pliers, the lengths not being adjusted till the stop is finished. Two pieces of wood form a single jig for soldering the work up.

One is like A (Fig. 4), about 2ins. long, the top piece $\frac{3}{4}$in. wide, the lower piece $\frac{5}{8}$in. The lower fits between the rails to which the stops are to be attached. Use a short 3in. length of track for the work, connecting it to the siding with fishplates when the model is complete. The upper block of



An excellent and impressive view of a miniature rail-head laid out by the author

wood keeps the upright rails in position whilst soldering.

The Construction

Begin by soldering the uprights in place ; next sweat on the side-struts or braces, the front ends of which should rest on a bit of $\frac{3}{8}$in. wood strip (as shown) placed between the running rail top and the brace end. The buffer beam is soldered at the back, and may also be formed from two pieces of rail if desired, though $\frac{1}{4}$in. by $\frac{1}{8}$in. brass strip looks better. Now trim off the long projecting ends and finish off with a file. Paint the stops black or white, with a signal-red buffer beam.

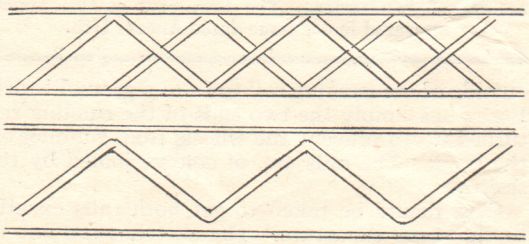


FIG. 1

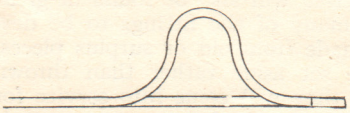


FIG. 2

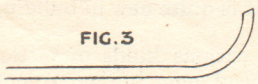
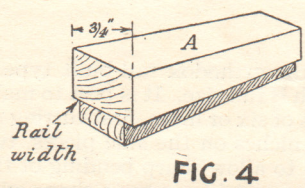


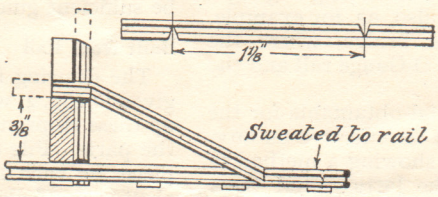
FIG. 3

Rail may also be used for the solebars or underframes of passenger coaches, especially for such features for which channel-brass would be used could it be obtained in such a small size. The sketch (Fig. 9) shows the idea for solebars, but we may be able to deal more fully with these at a later stage.

The next drawing (Fig. 6) gives a development of the same notion for use on turntable girders of the G.W.R. type. Here, also, there are two pieces of rail to each side, the uprights in this case being made from a finer strip, which solders in place and holds the cardboard web in position. If other strips are soldered crosswise below, drilled with two small holes in each, these may be attached to the trackbed.

The barrow in Fig. 7 is made entirely of metal, with O-Gauge brake wheels set on pins, and the floor of tinplate





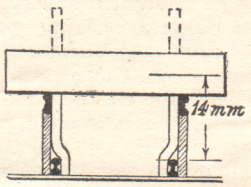


FIG. 4

In Fig. 5 there will be found an idea for building up well-wagon side frames from this useful material. The method is as follows. A length of thin fibre or very thin plywood (about 1/32in.) is first cut to form the sides ; a pair, exactly alike, of course, being necessary.

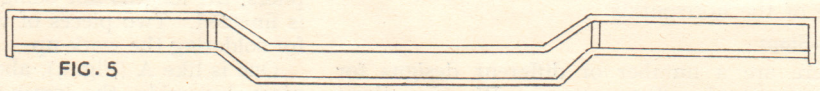


FIG. 5

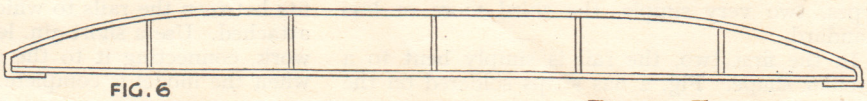


FIG. 6

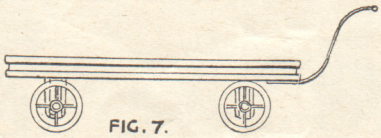


FIG. 7.

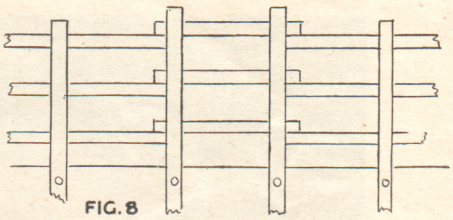


FIG. 8

Now take your rail and pliers and bend sharply the four pieces (for the two sides) to shape. The rail is bent flatwise, so the shaped solid side fits tightly into the rail-groove. This must be neatly done, with no bulges or spaces showing.

The two pieces for each side are soldered together, with the solid side in place, and a couple of rail-strips are soldered across the inside of the sections, to strengthen and hold the side about its centre. The wagons headstocks or buffer-beams, are soldered on afterwards, with their buffers in place.

This method may also be applied to all types of 8-wheel or 4-wheel well and imp wagons with effectiveness.

soldered into the groove of bent rail. The soldering is done underneath.

Cattle Pen Fences

The sketch at Fig. 8 gives an idea for building up these fences from rail. The posts are first put in, being attached with pins through holes to a wooden solid base. The rails are then attached by using a piece of $\frac{1}{8}$in. stripwood as a gauge while soldering, beginning with the bottom rail, soldering all round, then continuing with the next. The dummy loose bars are also fixed with solder.

Model OO Railway—(*continued*)

For a gasworks model or similar type, rail may be used to form a fine slat-roof and the idea is shown in use in Fig. 11. The first horizontal rail is soldered to the uprights by working around a solid block of wood. The other rails are then added. The roof is next fixed in place, and the entire grid glued in the aperture of the lower roof section.

Connecting Rods for OO-Gauge

FIG. 10

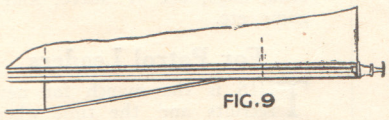


FIG. 9

locomotives can also be made by cutting a piece of rail to exact length, soldering on small washers and then drilling out the web of the rail where required.

It is very easy to build up a model gas-container for the corner of a layout by using rail. One of the photos depicts such a model, made in this way. The container itself was made from the concave lid of a chocolate box, fitted into an enlarged ' box ' made from thin cardboard, the trestle-work being executed in rail, with criss-cross work in thread.

It is possible, also, to work up all manner of frames for circular or square tanks on factory roofs and in other places by this method.

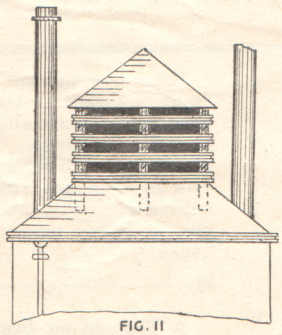


FIG. 11

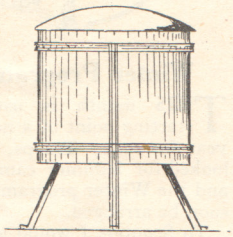


FIG. 12.

A good tank (Fig. 12) may be made from either solid wood or postal tube (with a Hobbies wood cap for the top) the rails being then bent and soldered tightly around the body. The upright supports are finally soldered on.

Hints on the Use of Varnish

IT is surprising how many mistakes are made when using varnish, one of the most common is to be found in the brush used, frequently an entirely new brush is used, and to be successful it should be treated in the following way :—See that it is perfectly clean and free from loose hairs, and then soak in a mixture of boiled oil, and turpentine, in equal parts.

It is essential however, that the brush be rubbed free from oil before it is placed in the varnish.

Old paint brushes are suitable for use in varnish. provided sufficient pains is taken to ensure that, the whole of the hard paint is removed from the brush and around the stock, this is best done by washing in turps.

About Brushes

Varnish brushes which it is intended shall be used frequently should be suspended in linseed oil or linseed oil and turps, and with the varnish should be kept in a warm temperature. It is usual to size surfaces to be varnished, and upon paper especially, it is necessary to take precautions to prevent the size showing through upon the finished surface. This is accomplished, by using only the best pale size, and taking particular care, to see that the size is applied hot; any cooling off causes the size to discolour and dry out patchy.

Some of the most common faults in varnishing, their causes, and suggested cures, are given.

One of the prevalent mistakes, is that in use the varnish " froths up." This is usually because the varnish is being applied upon a greasy surface. The remedy is to wash all surfaces, with clean luke-warm water, making sure the surface is quite dry before the varnish is applied; varnishing which is spoilt can be washed off with turps.

The Cause of Trouble

Occasionally, varnishes dry out "tacky." This may be caused by poor quality material, an excess of resin being used in the manufacture. A greasy ground may also cause tackiness.

When varnish goes dead, and loses its lustre, it must be attributed to lack of preparation of the ground, that is, insufficient sizing.

A common fault is " wrinkling " and this is the result of applying too much varnish, at one operation. The correct procedure is to allow the varnish to just flow freely from the brush.

" Blooming "

Finally we come to " blooming " a defect in which the varnished surface, shows white or light coloured marks. Many causes can be attributed, though it is generally accepted that the main cause is due to varnishing upon damp surfaces, or in a moist atmosphere.

Of the many kinds of varnish, spirit varnishes are the most suitable, for interior decorations, and furniture, while copal is undoubtedly the most hard wearing.

Winter Programmes

THIS month is usually the starting point of a new Scout year for many Troops, the long-looked-for Summer camp is over and the Winter programmes must soon be arranged.

To Scouters I would advise the definite working out of a programme to last until Christmas at least, remembering that variety is the spice of life.

To the Scouts themselves I would say, plan to really do something this Winter. Gain your Second Class or First Class Badge, perhaps you can work in a proficiency badge as well, but do achieve something definite.

To Rovers I would give the following advice. Get a good winter-programme going. Do not make your den into a mere social club-room; tackle something really worth while and if you are in difficulties bring the expert to the crew and let him advise you.

To every member of the Movement I would wish Happy and successful Scouting.

Musical Festival

THE eleventh competitive musical festival takes place at the Royal College of Music, Kensington, London, on Saturday, November 16th, 1935. This festival is for the improvement of the standard of singing at Camp Fires and other Scout functions, and any Crew, Troop or Pack may enter. There are also solo items.

Entries must be made by Nov. 4th to the Commissioner of Music at Imperial Headquarters.

Now you budding songsters what about it?

The Summer Camps

REPORTS on Summer camps are slowly coming in and as usual they are good, bad and indifferent. The chief faults appear to be bad sanitation, untidiness, poor sites and incorrectly dressed Scouts walking outside their camping ground.

These are annual faults and easily remedied. I trust that the offenders will make a big endeavour to mend their ways. Thanks are due, however, to the many Troops who by their good camping and behaviour greatly added to the prestige of our movement. Well done!

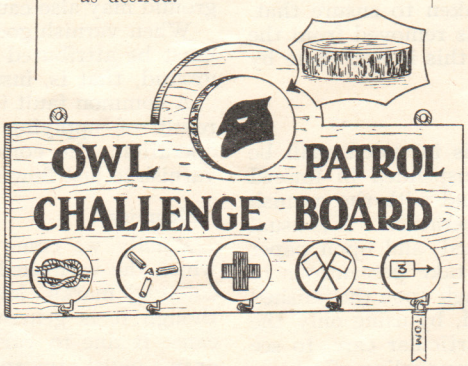
A Thought on Scout Law —No. 7

Their's not to reason why
Their's but to do or die.
Tennyson

A Challenge Board

WHY not make a small challenge board for your patrol? You will be surprised how keen it will make your fellows and it is a very interesting way of obtaining your tenderfoot or second-class badges.

Get a piece of wood about 18ins. long and 12ins. high and cut it as shown. The patrol animal or bird is then carved out on a small log of wood, glued to the top of the board. The name of the patrol, etc., can be cut out with a fretsaw and glued on, also the small discs denoting the different parts of the badge. The illustrations may be painted or carved on as desired.



Each boy in the patrol is allowed to challenge another and the winner has his name on a tab hung on the hook under the subject he has been challenged in and a prize can be awarded to any boy who can get his name tab under all the items.

Although only five of the tests are shown, any number may be used. Extra ones may be such as laws, flags, use of stave, kim's game, etc.

For Patrol Leaders

THIS is the month for new recruits and the time when many Cubs leave the jungle for the wide paths of Scouting.

Patrol leaders should make these boys welcome and keep them occupied, many a boy having been lost to Scouting through lack of interest during his tenderfoot days.

Knotting is always a means of keeping the young tenderfoot busy. Do not be satisfied with just tenderfoot knots but try a few extra. Use rope and not string and always use two separate pieces and not two ends of one piece. Teach the uses of the knot before the names. A good knot should be easily tied, should hold fast, not jamb and be easily untied.

Finally do remember that there are other things to do besides knotting.

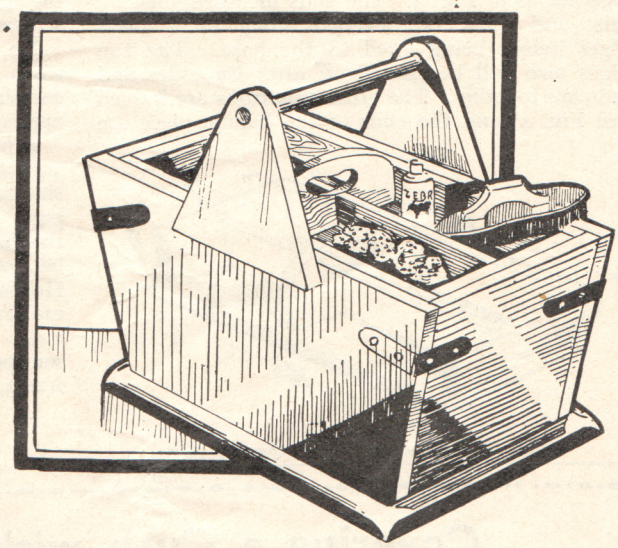
Scouting on Postage Stamps

I WONDER how many Scouts realise that many countries depict Scouting Activities on their postage stamps. The Editor has shown me a fine article with illustration on this subject which is to be published in next week's issue. The article should prove of immense value and interest to philatelists who read H.W.

Scout Scarves

GENERALLY speaking, Scouts do not use their neckerchiefs as much as they ought. They are a most useful part of a useful uniform and may be used in many ways. For first aid work they are invaluable, slings, tourniquets, etc., are readily improvised from them, and they make excellent belts, signalling flags, arm bands for teams, etc., try and think out a few more uses for yourselves.

A HOUSEMAID'S TIDY



MANY of our handymen would like to make up one of these useful boxes instead of buying one, for, in the first place the wood for making it can be bought cheaply, and, secondly, the fact of using their own tools and their own time gives pleasure in itself.

As will be seen from the sketch there is a container for household articles, such as small brushes, dusters, etc., or it could be used for chopped wood ready for fire-lighting. Above this, and resting on ledges fixed inside is a tray so divided with cross partitions that there are spaces for the smaller brushes.

Sound deal ⅜in. thick may be used throughout for the box and the first piece to put in hand will be the floor. This measures 15ins. by 10ins. and can be in two pieces 5ins. wide.

It has its top edges rounded off and the two pieces are nailed to the sides and ends when the latter have been nailed up.

Two sides measuring 16ins. by 9ins. will next be squared up and the taper of 1in. each end set out, the lower edges being 14ins. as shown in the detail Fig. 1. The handsaw can be used for all the cutting.

The ends are plain square pieces 8ins. by 9½ins., nailed between the sides. The top and bottom edges are planed off correctly to the bevel formed by the edges of the sides. Make pencil marks on the lower edges of the ends exactly in the centres so each floor section can be laid on up to this line and nailed securely to the sides.

At a distance of 3½ins. down from the top edge of each side, nail on ledges ¾in. wide to take the tray. The ends of these ledges need not be cut to an angle to fit the ends, but could be cut square across.

To strengthen the angles of the box, four japanned iron angle straps should be screwed on. They can be bought ready made and holed for the screws.

CUTTING LIST

2 pieces 16ins. by 9ins. by ⅜in.	*Sides.*
2 pieces 8ins. by 9½ins. by ⅜in.	*Ends.*
2 pieces 15ins. by 5ins. by ⅜in.	*Floor.*
1 piece 15ins. by 1½ins. by ⅜in.	*Ledges.*
1 piece 15ins. by 8ins. by ⅜in.	*Floor, tray.*
1 piece 15ins. by 6ins. by ⅜in.	*Sides, tray.*
1 piece 7ins. by 6ins. by ⅜in.	*Ends, tray.*
1 piece 7ins. by 4ins. by ⅜in.	*Part.*
1 piece 15ins. by 3ins. by ⅜in.	*Part tray.*
2 pieces 8ins. by 6ins. by ½in.	*Handle.*
1 piece ½in. dowel rod 10ins. long.	

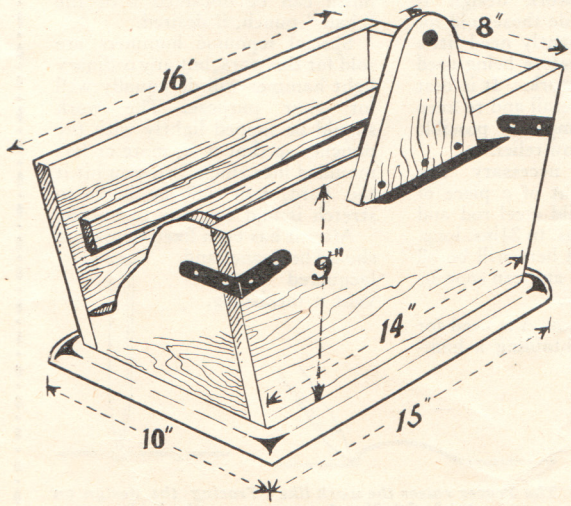


Fig. 1.—A cut-away view showing construction and the tray ledges.

The handle will next be made from two pieces of ½in. thick stuff 7½ins. by 6ins. cut, tapered as Fig. 2 shows. Cut out the one piece, the curved top being done with the fretsaw. Then lay this on the second piece and mark round it in pencil. Cut this out in a similar way and clean up both pieces with glasspaper before screwing them to the box.

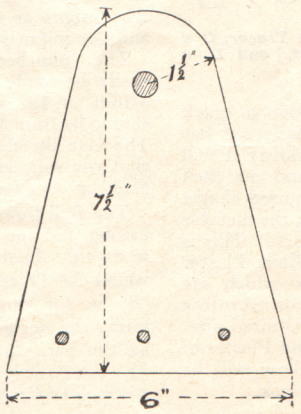


Fig. 2.—Shape and size of handle.

A piece of ½in. dia. dowel rod 10ins. long is glued to form the handle, The The whole section could well be

Housemaid's Tidy—(*continued*).

made up complete and afterwards screwed to the box if desired.

The tray is made with ⅜in. wood and put together as in Fig. 3. The ends measure 7ins. by 3ins. and must be bevelled along their lower edges before being fixed to the base. The top edges also will be planed off after the sides and ends are together. The cross partitions are halved (see Fig. 4) and the ends of the handle piece are cut square. The ends of the longer partition are cut at an angle to suit the ends of the tray.

Careful fitting will need to be taken here. Fit the partitions in the tray and fix them with screws or nails through the floor.

No paint or varnish need be given the box when finished, although a coat of the latter would certainly help to keep it clean and would help the appearance.

A parcel (No. T.M. 308) of deal (cut to size required to each part and including the handle rod) can be obtained from Hobbies Ltd. for making this box price 2/4, or sent post free 3/-.

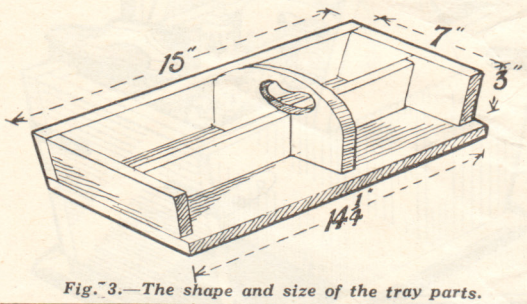


Fig. 3.—The shape and size of the tray parts.

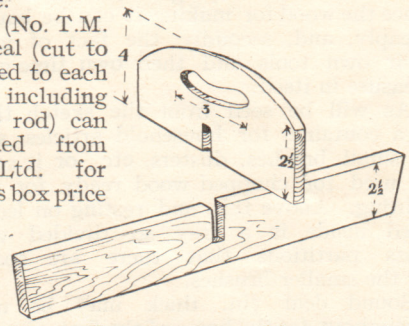
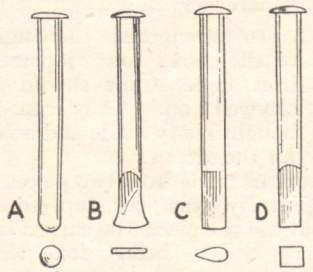


Fig. 4.—How the cross partitions are halved.

Covering a Curb with Beaten Brass

THE job of decorating the brass covering of a box curb is well within the scope of any careful amateur.

No. 22 or 24 gauge sheet brass will be most suitable. This will have to be annealed (softened), before being used as it is produced by rolling processes which make it hard, springy, and liable to crack when hit. If it is made red hot and allowed to cool slowly it will lose its springiness, and can then be beaten to any required shape.



A is a Ball Punch, B a Tracer, C a Flat-shaped Grounder, and D a Square Grounder.

For high-relief work the metal is bedded on a pitch block. This is composed of Brown Pitch, Plaster of Paris, and Tallow which are melted together and poured into a shallow box of the required size. 3½lbs. each of Pitch and Plaster of Paris and ¼lb. of tallow will be sufficient for a small block.

For large work, however, the amateur may find a pitch block rather awkward, and I would recommend cutting the metal to size, drilling the holes by which it is to be fixed on the curb, and then screwing it FACE DOWNWARDS on to a flat piece of wood having an even grain, and heating out the design on that.

I do not think you would find pasting a design on the metal satisfactory, but would suggest transferring it with the aid of a piece of carbon paper.

Regarding designs—any type of interlacing strapwork design is very effective, while those sold for leatherwork frequently need little or no alteration before being used for beaten metal work. It is best to avoid a lot of detail and to keep the designs as simple as possible and also in fairly low relief.

The punches necessary can easily be made out of a piece of 5/16in. or ⅜in. mild steel rod and should be from 3ins. to 3½ins. long. The four sketched here will be all that you will need and can soon be filed up to shape.

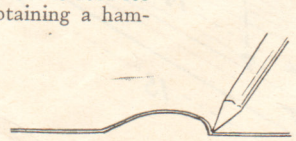
The Ball Punch at A is used for raising and for obtaining a hammered finish, whilst the Tracer (B) is for outlining the design on the back and front of the work. The Pear-shaped Grounder (at C) is for getting into corners and the Square Grounder (D) is for obtaining the larger flat surfaces or backgrounds.

The outline of the design is first gone over with the Tracer and then the raised parts beaten to the required shape with the ball punch. When the design is finished, the metal should be reversed on the wood and the outline of the design worked down with the tracer, or one of the "grounders," whichever is the more convenient, to give greater definition.

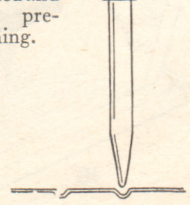
An excellent "hammered" finish can be obtained with the "ball" punch, if desired.

Special repoussé hammers are sold for this work, but any ordinary light hammer will do equally well for your purpose. The work should be tapped lightly with the punches so that it is, more or less moulded into shape. If you hit it too hard, you will be liable to stretch it and cause it to buckle.

After it has been fixed in place it should be cleaned and lacquered to prevent it tarnishing.

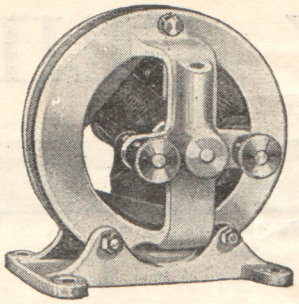


The Tracer raises the work like this on the front.



Tracing the design on the back.

The S. T. Electric Motor



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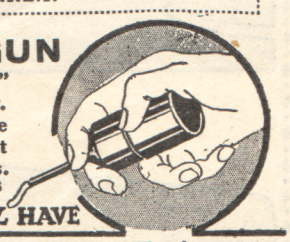

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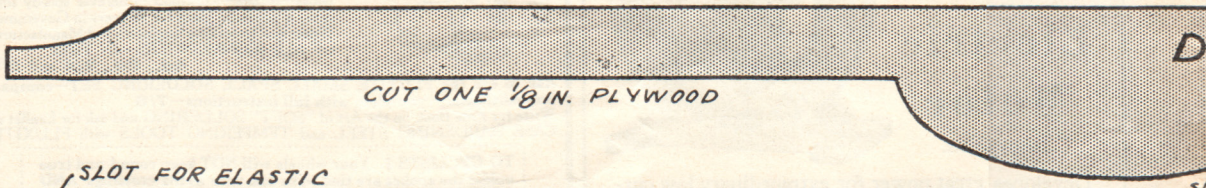
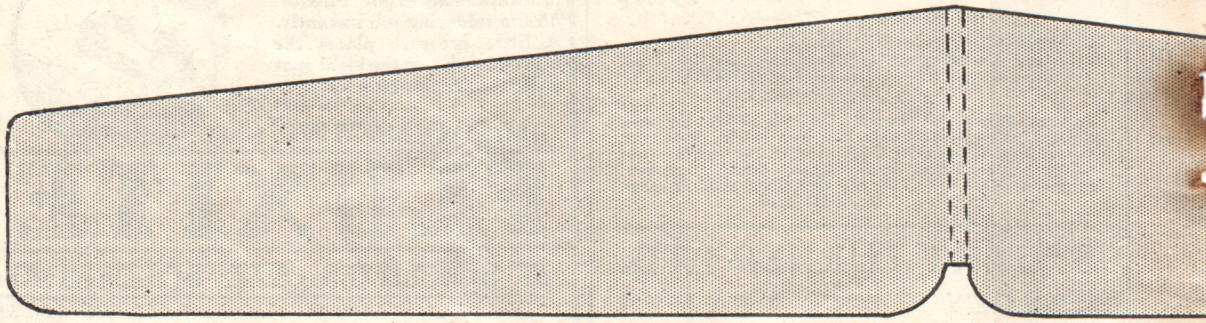
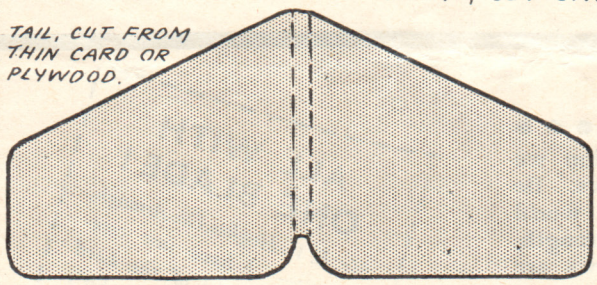
Mr. E. V. Hughes, Co. Armagh, writes:—"I have just completed the model of the Lord Mayor's Coach, a smoker's table, model altar, pipe rack, model aeroplane, letter rack and the "Home Shrine"—all with one blade, which is still intact. I think this is a pretty good record for a beginner."

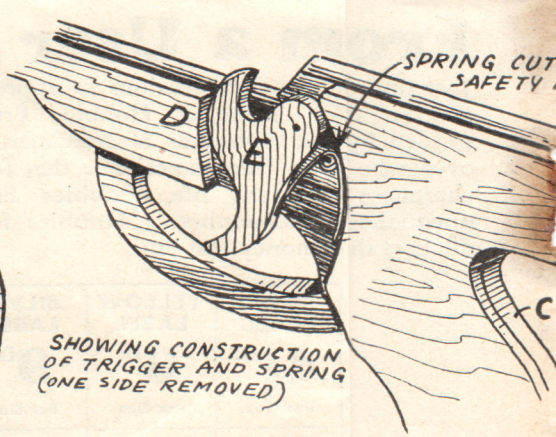
HOBBIES BRITISH FRETSAWS

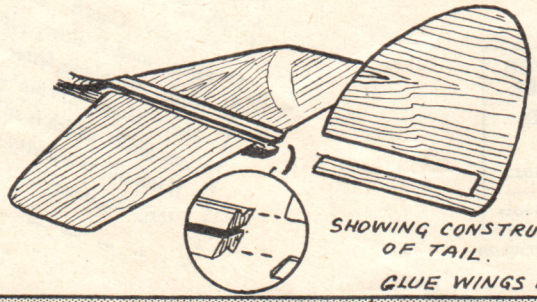
NOVELTY GLIDER C

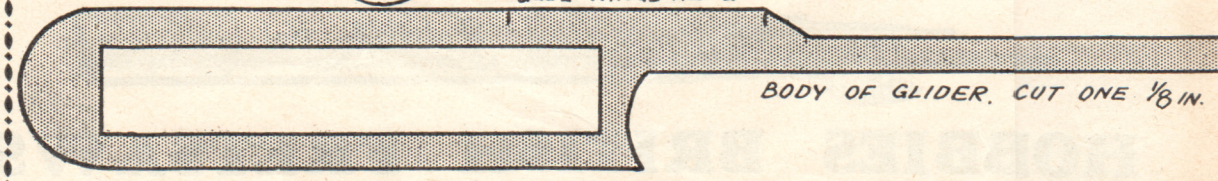






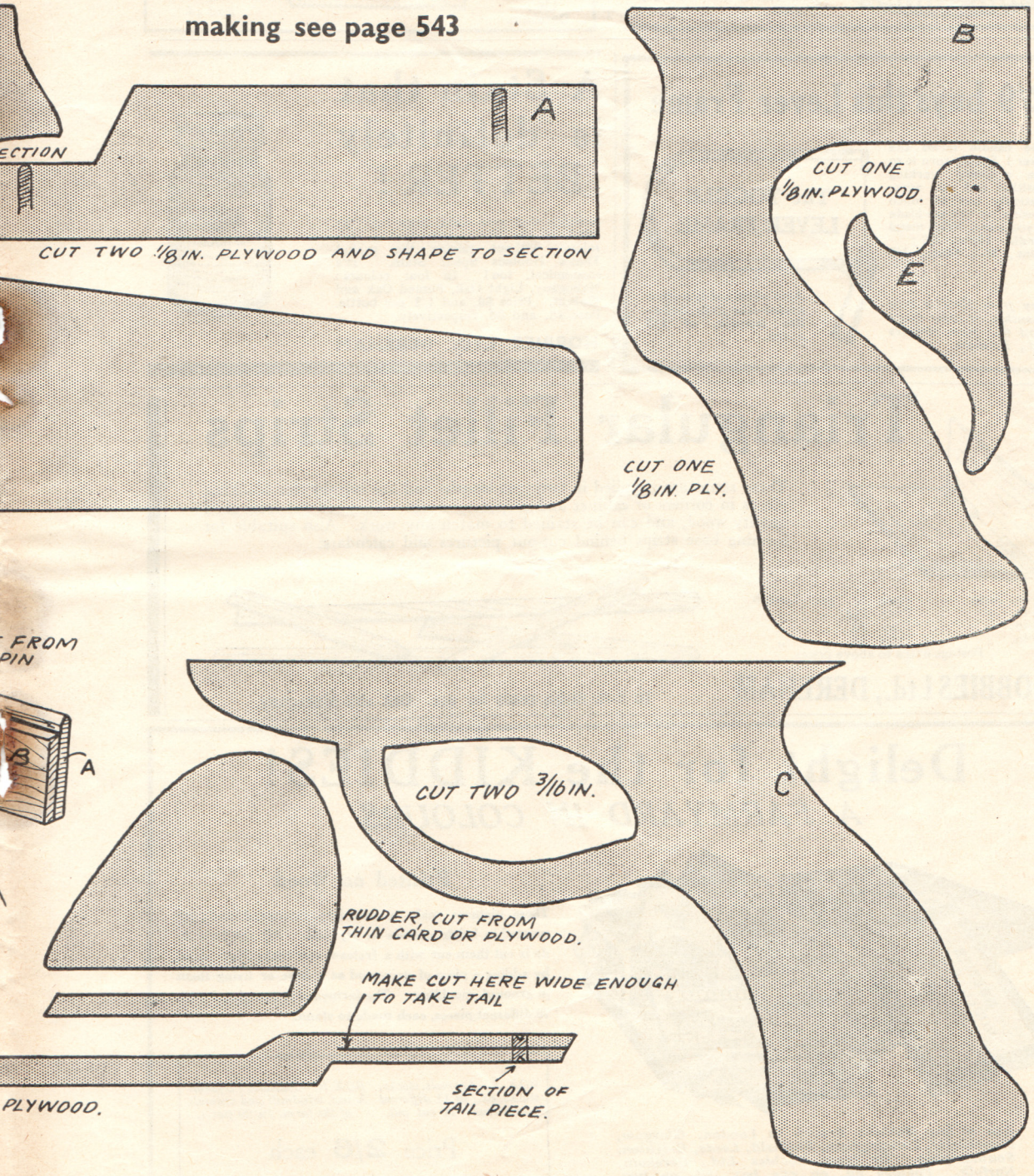






CATAPULT PATTERNS

For instructions on making see page 543



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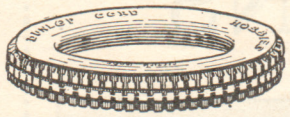
Well made in actual rubber and exactly like the real thing.

To fit 2 in. diameter wheels.

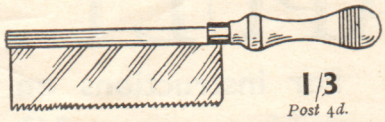


Price **4d.**

From any Hobbies Agent or Branch. By post (1½d. extra), from Hobbies Ltd., Dereham, Norfolk.

A HANDY BACK SAW

6in. blade. The fine teeth leave practically no "burr." **Hobbies Ltd., Dereham.**



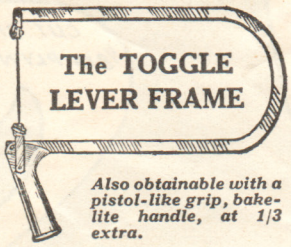
1/3

Post 4d.

2/9 buys this Lever Frame

The handle forms the lever! Simply turn it to the ordinary working position and you automatically put as much tension on the sawblade as you want. With metal handle, 12ins., 2/9; 14ins., 3/-; 16ins., 3/3

Buy from Hobbies own Branches, or order direct (post 6d.) from Hobbies Ltd., Dereham.



Also obtainable with a pistol-like grip, bakelite handle, at 1/3 extra.

A Stain that is definitely BETTER!

A Stain that gets right down into the heart of the wood, and dyes a rich colour, without raising the grain! That's Hobbies Spirit Stain. It's economical, too! In four colours: Mahogany, Light Oak, Fumed Oak and Walnut. Price **6d.** and **1/3** per bottle. Post 4d. and 9d. respectively.

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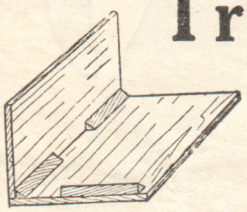
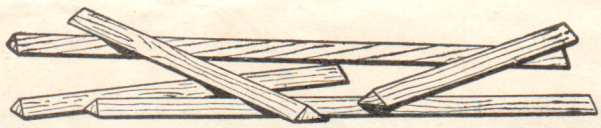
Triangular Fillet Strips



These strips are supplied in two-foot lengths and are suitable for blocking pieces in corners of cabinet and carpentry work. They are cut from good quality wood, and can be stained to match any work. Also suitable for forming base strips behind cut-out pictures and calendars.

½-in. Strip	...	Price 1d. per	Length
⅝-in. ,,	...	Price 1½d ,,	,,
⅝-in. ,,	...	Price 2d. ,,	,,
¾-in. ,,	...	Price 3d. ,,	,,

Postage extra to above prices.



In 2-ft. Strips ready for use. Oak and Mahogany.

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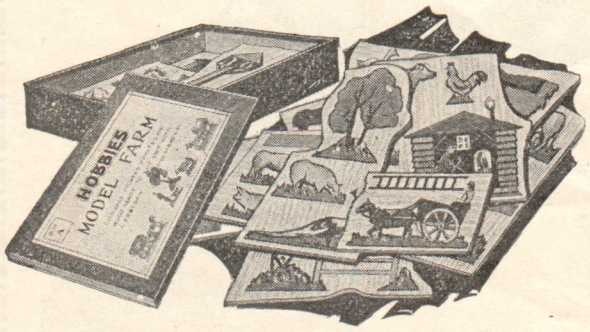
Delight for the KIDDIES!

A FARMYARD IN COLOURS



Ask at any Hobbies Branch in London, Glasgow, Manchester, Birmingham, Sheffield, Leeds, Brighton, Southampton. Or from Hobbies Ltd., Dereham, Norfolk. Postage 6d. on one box, 9d. on two.

Printed on Wood

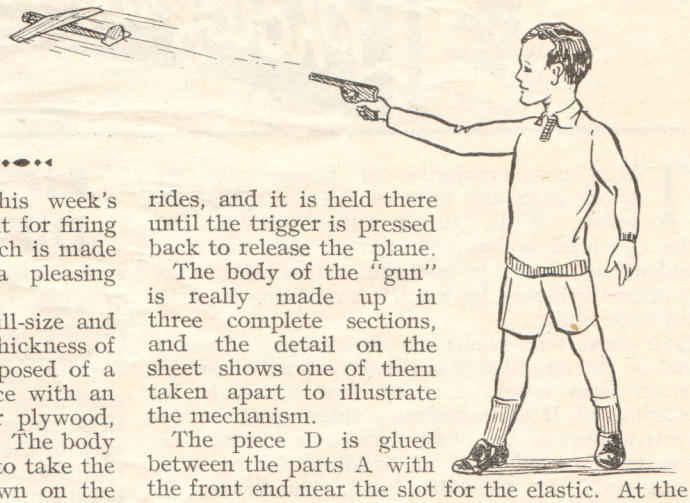
These pictures make a complete farmyard and are printed in bright colours on plywood. All you have to do is cut them out with a fretsaw and make them stand by adding a piece of stripwood as a base or fixing them in grooved moulding. The farmyard is completed with 70 different pieces, each made to stand.

BOX A.—Animals, stocks, stacks, etc., in 41 different pieces ready to cut out.

BOX B.—Includes the farmhouse, windmill and animals of the farm. In 29 parts.

Price **2/6** each

A NOVEL TOY GLIDER AND CATAPULT



Full size patterns printed on pages 540 and 541

THE centre page patterns in this week's issue are for a novel little Catapult for firing off a toy Glider, the whole of which is made from thin plywood and provides a pleasing mechanical toy for any youngster.

All the parts required are shown full-size and are cut out with the fretsaw from the thickness of wood given. The glider itself is composed of a large wing piece and a small tail piece with an upright rudder cut from thin card or plywood, and glued upright to the body portion. The body piece has a slit cut down the rear end to take the tail piece and details of this are shown on the patterns.

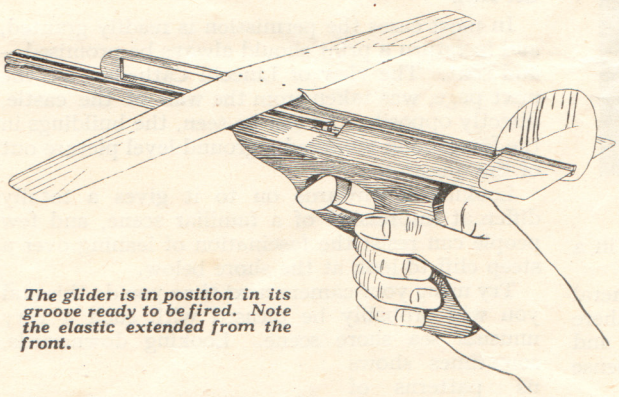
The Trigger Action

A constructional detail is also given of the trigger action, and it is clearly shown how a piece of a safety pin is fitted in to press the trigger forward after it has been released. The action of driving this trigger forward (part E) raises the little catch above the groove in which the glider rides, and it is held there until the trigger is pressed back to release the plane.

The body of the "gun" is really made up in three complete sections, and the detail on the sheet shows one of them taken apart to illustrate the mechanism.

The piece D is glued between the parts A with the front end near the slot for the elastic. At the rear end the centre handle piece B is glued in and the two main handle parts (C) are glued on below the main piece after the mechanism has been added, as shown.

All parts, of course, should be glued securely together and the actual glider smoothed down so it rides easily along the groove formed by the top of part D. Smooth all other parts off and round the handle to make a grip.



The glider is in position in its groove ready to be fired. Note the elastic extended from the front.

The Elastic

Now get an elastic band and fit into the slot at the front. Stretch it out so it pulls over the catch of the trigger.

Thus, when the trigger is pressed, the elastic is forced off and flies back towards the front. The action of firing is to put the elastic over the trigger piece and then stand the glider into the groove with its tail just beyond the end. The pressure of the trigger releases the elastic and the glider is shot forward in a fascinating manner. The catapult can be varnished, or would look better painted jet black. Be careful, however, not to get any in the groove or the glider will not slide along smoothly and will stick on its way out. Do not paint the glider itself.

Chemistry in Everyday Articles

THE number of letters from readers on matters of Chemistry proves the popularity of that subject. It is amazing, when one gets down to it, the number of simple chemicals comprised in just everyday articles—such as soap, oils, foods, preservatives and so on. We have just received a book called "Practical Everyday Chemistry" and in it are given recipes and ingredients and compositions of hundreds and hundreds of useful commodities. Opened at random we find a recipe for Animal Condition Powder, and White Paint, a Liniment, Ice Cream Powder, Colouring Cement, Transparent Rubber and Fire Extinguishing Fluid. This 300 page book is an acquisition to any keen amateur chemist or laboratory shelf. W. & G. Foyle Ltd., of Charing Cross Rd., W.C.2, can supply it, the price being 10/6 post free. Or you can send us the money and we will obtain it for you and send along with any goods ordered.

PICTURES FROM A DIFFERENT ANGLE

THE great majority of photographs are taken from the level of the photographer's waist. With "direct vision" view finders, the eye level is common, but in both cases an endeavour is made to hold the camera level. This is often facilitated by a spirit level being fixed to the view finder.

In most text books on photography, stress is laid on the importance of this level position and it is, in most cases, necessary that it should be maintained. If the camera is pointed upwards, the vertical lines of the picture converge towards the top and the effect is of buildings falling over backwards. On the other hand, when the lens is directed downwards, the opposite effect occurs. A sideway tilt gives a sloping horizon—causing in a seascape a ludicrous effect.

House tops as seen from the walls of York.

Nevertheless, though one should as a general rule be careful to maintain the level pose, there are times when one can ignore convention and obtain a striking and unusual result at the expense of a certain amount of distortion.

When visiting a town for the first time, it is quite a sound plan before beginning one's explorations to study the picture postcards displayed in the stationers' windows.

These give a good idea of the chief features of interest, but they are always taken from a conventional, and probably hackneyed, view point, and they tell you what not to take—or at all events where not to take it from. If you want a few records of the town—buy some P.P. cards, but you should be able to take something very much more original yourself.

Study the Best Angle

For instance, when visiting a city such as York, make a tour of the walls. Looking down on the old red roofs any number of pictures may be seen.

It is not always necessary to tilt the camera at all, in many cases, the height at which one stands will give quite a fresh view on an old subject.

In all too many cases our cathedrals and old castles are surrounded by a huddle of houses. In these circumstances, it is impossible to get a clear view of the buildings from the ground level. The professional usually climbs a hill well beyond the houses and, with a long focus, or telephoto lens, is able to photograph the building in its entirety.

For the amateur, who has but the one lens, the tip is to try for a high view point. If there is no city wall or public building which one can mount, it is often possible to obtain permission from the owner of a shop to take a picture from one of the upper windows.

Get High

In most cases the permission is readily granted, and in return a print should always be promised—and sent. The view of Lincoln Cathedral on the next page, was taken from the wall of the castle, directly opposite. As can be seen, the buildings in the foreground rendered a ground level picture out of the question.

Looking downwards on to it gives a totally different impression of a familiar scene, and few people can resist the fascination of leaning over a steep cliff to look at the shore below.

Try using your camera next time you do this and you will probably be pleased with such a very unusual sea shore scene. Looking downwards, sometimes shows us patterns of light and shade—as in the picture of the shadow on the cloister floor—insignificant in themselves but making a picture.

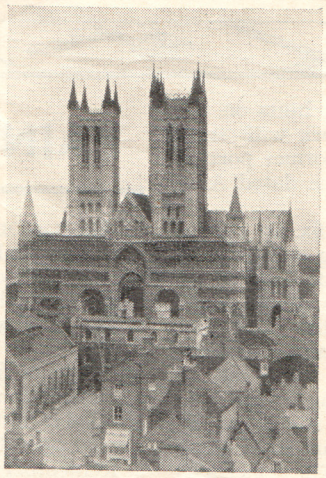
Try a view from your attic window one day. Town chimney pots can be composed into a picture very often; in the country you will get a very different landscape

Looking down a street from a high angle.

from that seen from the front door; while your own familiar garden will take on a new, and probably far more interesting, aspect when viewed from above.

There is no need to keep your eyes glued to the ground when hunting for "new angle" pictures, if you look up, you will often see things missed by those who do not use their eyes in all directions.

A man on a telegraph pole; a cat looking out of a window; a team of horses silhouetted against the sky; or the curious effect of a spiral staircase seen from below.



Lincoln Cathedral taken from the Castle.

Avoiding Distortion

In both "up" and "down" pictures, distortion can be avoided to a large extent by the use of the rising and falling front. The judicious use of this will minimise the falling back appearance, and, when the lens is lowered to its fullest extent, the forward fall will be obviated.

It is on occasions admissible to ignore all distortion and boldly point the camera upwards or downwards. Houses slightly out of the true arouse criticism, but if some particular effect is aimed at, and the distortion is obviously intentional, nothing can be said against a brave defiance of convention.

When pointing upwards one naturally includes a large area of sky. For this reason exposures must be on the short side—less than half what they would be at ground level.

Clouds Wanted

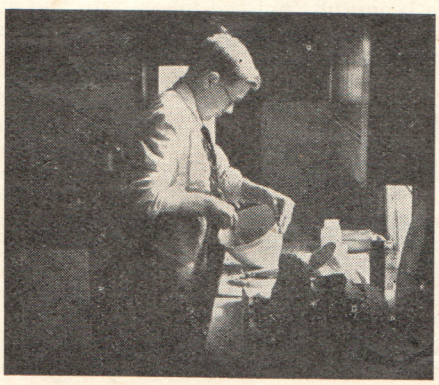
Over-exposure in such a case would result in a dense negative in which all cloud forms would be lost. A light filter will help to retain these, and as this will only increase the exposure 1½ times, a snapshot will still be ample.

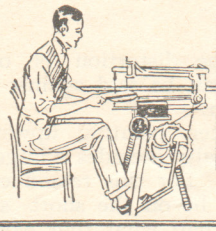
Many people prefer a graduated sky filter which is a piece of glass or gelatine graded from deep yellow to clear. When this is fitted in front of the lens, with the clear portion covering the foreground and the yellow the sky, exposure does not have to be increased at all, and the sky part (having received less exposure through the yellow glass) is no denser than the foreground and prints out equally well.

Winners in our July Competition

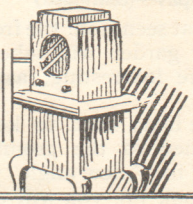
HERE are the two pictures which took the 1st prizes in the Open and Junior Sections of our July photographic competition. They both feature the subject of the competition "At Work," and the range of pictures submitted was naturally very wide. Those in the Open or Senior Section were of an unusually high standard, if not so large in number as usual. On the other hand, for some inexplicable reason, the Junior Section did not produce a very high standard of picture. Of course, every allowance was made for age, but in view of the wide range of possibilities in such an open subject, one would have thought there would have been more eager to send their prints along.

The winning print was a well composed and beautifully lighted picture submitted by F. Pickles, whilst B. Smith was second with his subject "Sorting the fish." Miss Elsa Phillip, A. G. West and W. J. Atkin were all Highly Commended. The winner of the Junior Section was Albert Thorpe of 163 Benares Road., Plumstead, S.E.18, whilst the second prize was also awarded a 16-year-old reader, Robert Wood. Gordon H. Fleetwood who was only 14, was able to get a Highly Commended award, and no doubt if he continues in his excellent work, will be able to get one of the actual prizes offered.





THE ART OF FRETWORK



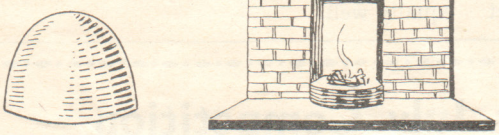
PAINTING MODELS

HERE are some more useful hints on the matter of finishing your work with stain or polish or paint. The former portion of the Chapter appeared in our issue dated Aug. 17th.

One often has to work out and fix up special methods for holding the work during polishing, so the actual surface of the wood is not handled by greasy fingers. One or two screws driven right into the bench or table so only the head just projects, serve as a useful stop on many occasions.

Another time, a strip of narrow wood can be screwed on the back of the piece being polished, to serve as a hand hold, or again, a screw can be driven into the edge to allow the part to be hung up for drying purposes if required. These methods were illustrated in the earlier portion of this article.

So far as models are concerned, these require a totally different finish because they are usually painted or coloured up in some bright finish.



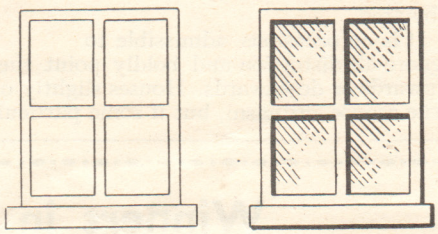
Two examples of how to draw in features

Ordinary paint is rather expensive if one has to buy a pound tin, and at the same time, not particularly suitable for the work. Hobbies, therefore, have a range of special enamel in 2d. tins which is specially chosen and made up for this class of work. In painting the models, one probably has to take as much care of the painting as of anything else, and this point has been mentioned in the chapter relating to that particular work.

Possibly the best advice to the beginner who is undertaking fretwork, is to leave the article with the wood in its natural state rather than attempt to polish it and so spoil the whole thing. At the same time, every enthusiastic worker wants to know his job thoroughly, and he is recommended to attempt this class of finish sooner or later. The only thing is, he should make his first attempt on a small bracket or a little piece of work which really does not matter if it gets spoiled.

The only way to know how to do these things really, is to undertake them for yourself, and although at first you may find it a little awkward or unsatisfactory, it is surprising how, having tackled it first time, you can do a second and third similar operation much more easily and quickly.

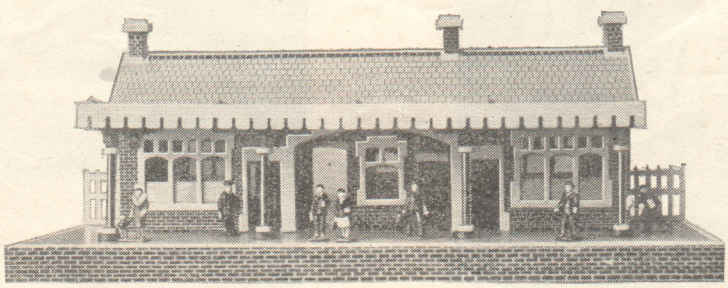
Remember always that the actual finish of the work is as important as any other operation. Do not get tired of it half way through, and leave it for good. Put it aside for a little while, and come back to it, rather than rush the whole thing through and ruin the time and labour spent in the actual cutting and fitting.



Notice the difference a few heavier lines make to a window

Most of these pieces of work either hang or stand or are handled for constant admiration, and one is well advised to spend as much time as possible in this finishing.

Remember, too, to clean up and finish off the back parts of all work. Nothing looks worse than to see a beautifully finished job only to find when one turns it over, slovenly and unclean workmanship on the reverse side.



A realistic railway station painted as described

The matter of finish for models, as has been mentioned, is different from ordinary work. Paint or enamel is required, and the model is made as near its prototype as possible.

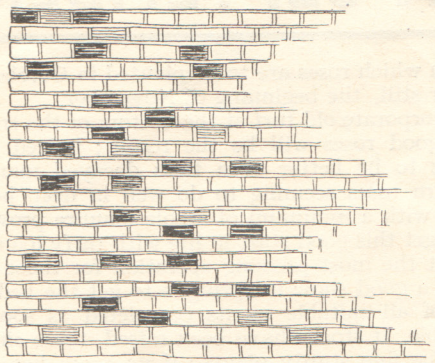
The actual model being made, of course,

largely decides the question of colours, but the general effect is to get them as realistic as possible. In this, the Crusoe Enamels, at 2d. a tin, are very suitable because they are simply applied and are obtainable in a wide range.

A good plan is to get as much information of the real thing as possible, and to incorporate it in the model in colours.

Take a railway locomotive as an example. You will be able to see the type of engine perhaps on your local line, or if not, you can get coloured postcards or pictures which give you much satisfactory detail.

Or aeroplane models can be copied from pictures



How to paint an imitation brick wall when brick paper cannot be used

in the daily papers, or very helpful pictures are obtainable from addresses which the Editor will readily give. In the case of buildings, too, there are always photographs obtainable which form a reliable guide, particularly if they are in colours.

Most newsagents have a wide range or can get them for you from reputable publishers such as Raphael Tuck & Sons, Ltd. On the other hand, there are publishers and printers who specialise in certain types of pictures—motor cars, engines, aeroplanes, etc.—and one can get a heap of useful information from them.

In the case of ships, the owners or shipping agents concerned are usually willing to send coloured leaflets or brochures giving the necessary detail, or there are special books available for the purpose.

In making a model in wood there is necessarily much detail which must be omitted, as being too small or delicate to cut. On the other hand, a great deal of this detail can often be shown in the finished model by painting in.

Remember to get the general effect as realistic as possible, and don't worry about the hundred and one minor details.

Look at the model of St. Paul's Cathedral. A glance is sufficient to show what it is, but it would be impossible to have all the wonderful architecture of Wren carried out correctly in such a small scale.

Or again, how many could draw a picture of a locomotive and show all the details of its visible mechanism and parts ? All the same, the plain outline of an engine is obvious, and much of its detail can be omitted without real loss of realism.

Study your model in conjunction with your pictures, and then first carefully mark out in pencil the lines to be painted. Get sharp clear lines where possible, and use a ruler and straightedge to make them true.

This applies particularly in brick work or roofing where balance and proportion are required.

Do not make your bricks absurdly large or small, but more or less correctly the size they would be in the real thing.

Having got your pencil lines, work out which paint can go on first, and which parts can be lined in afterwards.

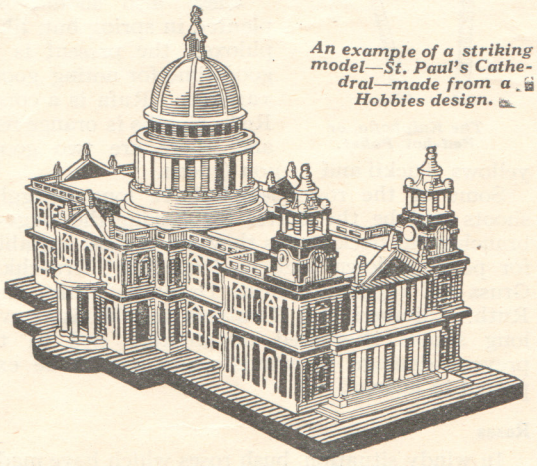
In brickwork, for instance, you can paint the whole wall a solid red, and then when that is dry, rule in the courses of cement in cream or buff.

Windows can be painted jet black with a few thin light diagonal streaks across in white or grey to indicate the reflection. A shadow or thickness can always be indicated by making the underside and one side heavier in line, as shown in the examples here.

A curved effect is provided by a shaded shape fading out gradually at the ends.

If lettering or figures are required, cut some out from calendars, or advertisements or the newspapers, and paste them in position. Varnish over them afterwards to get a clear glossy effect.

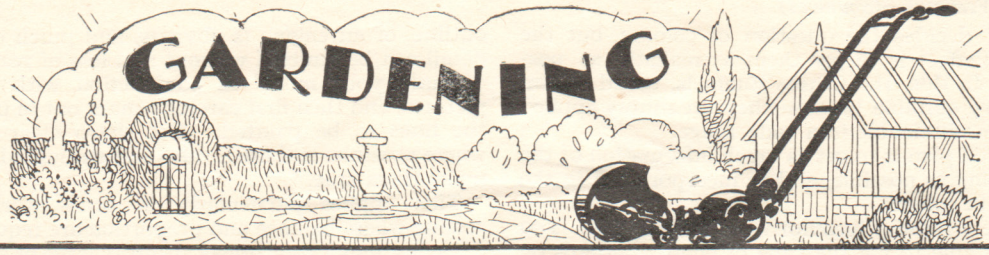
These are a few of the methods which can be employed by the model maker to increase the realism of his work. Many more will undoubtedly suggest themselves according to the actual work in hand, and the ingenuity of the worker. It must always be remembered to get an even flat colour, and to take great pains in putting the paint or enamel on correctly.



An example of a striking model—St. Paul's Cathedral—made from a Hobbies design.

Leave one coat to dry thoroughly before you add anything over it, and do as many parts as you can in the same colour at the same time. Then when you have completed the last one, it is probable that the first part will be ready to take the additional colouring of another shade.

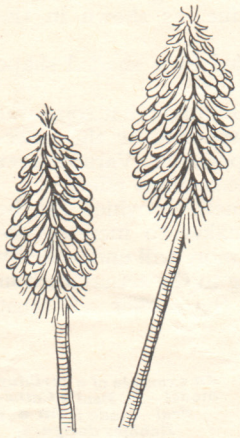
(To be continued)



WORK TO DO IN SEPTEMBER

THE last gay annuals will now have to be cleared off and cuttings taken off the bedding plants of summer to make room for the bedding out of spring plants. Even so, there will still be the perennial phloxes to admire and anyone who has room for a long border of these splendid autumn flowers, will do well to note names and colours at shows or in other gardens so that plants can be purchased and put in in the spring.

The orange-scarlet Coquelicot is, perhaps, the brightest of the phloxes, but the pure whites are the hardiest and sometimes the earliest to bloom. Elizabeth Campbell is a good pink ; Le Mahdi is purple-blue and Geo. A. Stronhlein crimson. Snowden is a good white. Red Hot Pokers or Kniphofia looks well among yellow chrysanthemums, but it should be protected against frost in winter.



The Kniphofia, or Red-hot Poker.

These also should be planted in spring but, like phloxes, the present is a good time for noting good varieties. Rufa is a coral Red ; Nobilis is orange red and there are two good yellows, Tuckii and Lemon Queen.

Some of the roses which have long straggly shoots will be the better for having the longest branches cut back unless they are of roses suitable for pegging down such as Frau Karl Druschki, Gruss and Teplitz, Zephrine Drouhin, Vanity and Ruth. Climbers and Ramblers should also have long shoots shortened or securely tied in to prevent damage by winds which are to be expected in autumn.

Roses

In windy situation, bush roses which have made good growth may require to have strong stakes put in to lessen the strain on the roots during storms. A bush that is tortured by wind not only is levered out of the soil but is loosened and a hole usually comes about the root into which water pours, causing rot and ultimately—death. Windy situations are not good for roses, so those who are contemplating preparing new sites for them should bear this in mind.

The present is a good time to begin trenching soil in which roses are to be planted in October, or better still, the beginning of November.

Incorporate old turf at the bottom of the trench and good roses will be the result ; indeed, this seems to be better even than decayed manure, modern roses seeming to do well in deep heavy loam with a minimum of stable manure provided they get this good start in life with turfy loam.

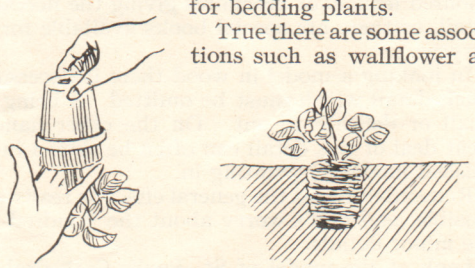
But the most pressing operation for those who want a good show in spring is to get the bedding out of all suitable plants completed as soon as possible. If stocks have been raised, these should now be fine sturdy plants ; if no room has been available, plants will have to be purchased and an early visit to a nursery will ensure that you get good plants ; and it is better to buy than to have beds unfurnished in spring just because there is no space for a nursery in the garden.

The Matter of Manure

Having cleared the beds, dig in some barrow loads of well decayed manure and 6 ozs. of bone meal to the square yard. Lime is sometimes necessary in sour soils. No fresh manure should be used especially where bulbs are to be planted, as this would be harmful.

The great secret of successful bedding out schemes is to get away from the stereotyped combinations of flowers ; to have something different should be the aim of everyone who goes in for bedding plants.

True there are some associations such as wallflower and



Knock the strawberry plant out of the pot and plant in the ground.

for-get-me-nots which, when well grown, are always delightful, but these are not the only schemes and even in gardens where the old favourites are grouped in the old ways, there can be

surprises which can be included in the picture. Wallflowers always give masses of colour, but there are many mistakes in the management of bulbs. Even if bulbs are expensive they need not be sparsely planted ; a dozen planted in a clump can look far better than twice that number scattered thinly over a bed with the bare soil showing starkly as a foil.

This is a common mistake. And yet it is so easily remedied by a carpeting of some plentiful and cheap carpeting plant. Use Rose Pride of Haarlem Tulips with a carpet of purple Aubretia or White double Arabis—not the single Arabis as this blooms too early for the Darwin Tulips and it is important to have all the plants in bloom at once—and see what a difference it makes.

Good Varieties

King Harold Darwin Tulips, red, look well with Iberis, the perennial candytuft, of which there are often clumps ready to hand in the rockery. Maggie Mott Violas are good as a ground work with Yellow Tulips, and, of course, Myosotis or for-get-me-not is very useful also as a groundwork plant as well as an edging.

Do not plant Hyacinths sparsely, unless they have some small low growing plants mixed with them to take away that bare look, which so often disappoints those who have spent quite a lot on bulbs and plants, and yet cannot get the thing to look just as they would like.

"Daffs"

Daffodils look best in grass or under fruit trees, and should be put in now if the bulbs can be purchased, and so should Crocuses and Snowdrops, for the smaller the bulb the earlier it should be put in ; this is not always possible, however, as bulbs are not often in the shops till a little later, but when possible plant early.

The Siberian Wallflower, Cheiranthus Allonii is a brilliant orange and makes a striking bed if used with Aubretia, G. S. Baker. It is also useful in the rock garden, for it keeps in bloom long after the other spring flowers are over.

The Vegetable Garden

THE cabbages Ellam's Early and Flower of Spring if sown in August should be transplanted and so should cauliflower to give spring supplies. The lifting of potatoes will be continued until all crops are safely in sacks or clamps. Leeks should be ready for blanching. This is done by earthing up gradually, if the leeks are growing in trenches, by paper collars if grown on the surface soil. Kale also benefits by being earthed up now.

Coleworts are a kind of cabbage very suitable for winter use, and they should be planted now. Rosette and Hardy Green are the most commonly grown varieties and the cultivation is the same as for cabbages.

Strip off the side leaves of Brussels Sprouts ; this hastens the formation of sprouts ; the top tuft of leaves should *not* be removed.

When all the potatoes have been lifted it is a good plan to use the same plot of ground for the making of new strawberry beds. Trench the soil. If the soil has already been trenched for the potatoes, deep digging will be enough. A deep sandy loam and a sunny position are essential, and if possible sloping ground to ensure good drainage. Dig in plenty of old stable manure and plant strawberries.

Transplanting

This applies only to England and mild districts ; in Scotland planting is better done in spring because autumn planting sometimes means the loss of plants through being heaved out of the soil by frost in winter. Buy the plants in pots and keep moist till you are ready to put them in. Make bed firm and soak well before planting if weather is not showery.

Knock each plant out of the pot as you plant it, keeping the ball of soil about it to prevent damage to the fine roots, for a plant thus injured is either lost or seriously retarded and might as well be thrown away. Use a trowel for transplanting and plant in rows, allowing 10 inches between each plant and about two feet to two feet six inches between the rows.

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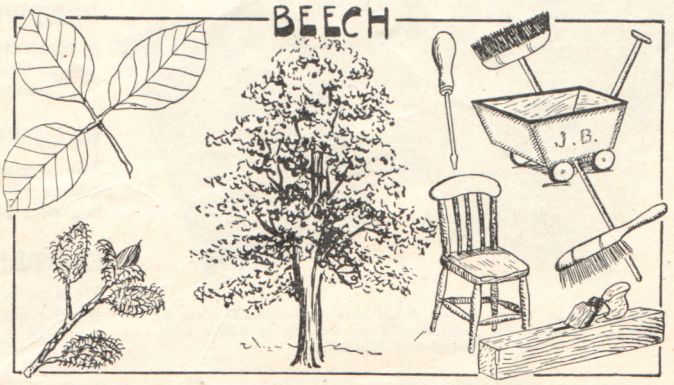
THIS beautiful forest tree attains a height of 100 feet or over, and the great smooth trunk is quite different to any other tree. Beech mast, or the tiny brown nuts, are used for pig feeding, while game birds will eat them greedily. The wood is strong and will take polish well on its red-brown surface. A most useful timber, it is used for domestic furniture, especially kitchen chairs, handles of all kinds, brushes, shoe lasts, toys planes, etc., etc. The fine copper beech is merely a variant, the tree and wood being otherwise exactly the same.



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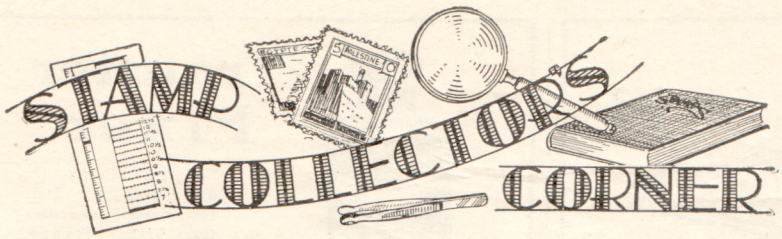

STAMPS AND CAMPS

CAN any reader think of a better holiday than that of camping? Some may say that camping is very nice when the weather is fine but otherwise it is no fun. For those who are unable to go themselves, quite a lot of enjoyment can be obtained by reading about other's tours, so why not open the stamp album and picture-read?

Suppose we turn to Newfoundland and look at the 10 cts. stamp of the 1933 Air Mail set. The picture is called 'the Land of

The Newfoundland Air Mail.

Heart's desire' and surely this is a most apt title. Presumably there is a party of four encamped on the sides of the lake—one cooking, two in the canoe and an aeroplane just coming back into camp.

One can imagine what a glorious time these four are having—truly a stamp to make anyone day-dream.

The others of this set are also very attractive. It is a pity all cannot be illustrated, but at least the titles can be quoted:—5 cts. "Put to Flight," 30 cts. "Spotting the Herd," 60 cts. "News from Home," 75 cts. "Labrador." Titles which should fire the imagination of everyone. Remember that they are air stamps and that an aeroplane appears in each.

THE next camping specimen is from the Belgian Congo, and one of the set issued in 1930 in aid of the Congo Natives Protection Fund. Not all the designs of this set portray camping views, but the illustration shows one of the valuable forms of camping. This is not a holiday camp by any means, but if fresh air is as valuable as we all suppose in the cure of ills, then the surgery shown must be the healthiest one can possibly find.

The doctor, doubtless, will be one of the finest campers in the world; camping is supposed to make its votaries ingenious, and what with the ingenuity that he must

From the Belgian Congo.

acquire under canvas together with the difficulties he learns to overcome in the course of his medical work, his experience will make him a most interesting person to know.

THE next three stamps portray some of the difficulties which are met during camping tours. Camping is not without its dangers, where it is indulged in, for the purposes of exploration rather than in the civilized countries where it is only a matter of

Shooting The Rapids.

walking a few hundred yards to buy whatever food is wanted or to obtain water or fuel.

Take the stamp from French Guiana as an example of the dangerous side. Here you see natives in a canoe shooting the rapids on the river Maroni, and their trouble is not only the actual danger to themselves in that they may drown or be dashed to pieces on the rocks, but the danger of losing any of their stores. They cannot walk the hundred yards or so to buy what they have lost, so they must pack their goods in such a manner that they are not lost.

The picture recalls another enjoyable form of camping, namely punting, with the shelter built on the canoe. Just as one might pull the awning up for the night when punting on some of our own rivers.

THE stamp from North Mongolia or Tannou Touva shows a picture of campers fording a river, but it is very doubtful if the

Trekking in Mongolia.

average Englishman would call this pleasure camping. The ice-cold glacier-fed river would be most unpleasant in which to fall, but such hardships are reserved for the explorer or the seeker after wealth. Most people to gain money will undergo great hardships cheerfully, and the cheerful acceptance of the slight difficulties which campers in England meet is some slight preparation for the difficulties shown.

THE third stamp portraying a difficulty comes from The United States of America, and is called the 'Hardships of Emigration.' It is one of the set issued in commemoration of the Trans

Emigration Hardships.

Mississippi Exposition at Omaha in 1898. The dead horse explains the picture better than any words that can be written.

These last three stamps should encourage us to go out and camp cheerfully, knowing that whatever difficulties we may meet they are not likely to be anything like as bad as those here shown.

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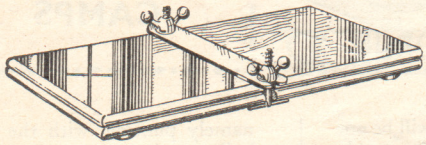

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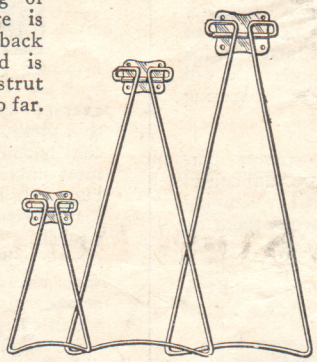

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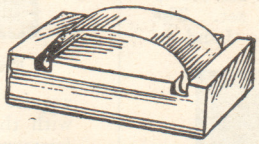

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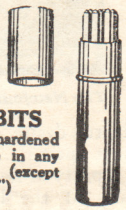

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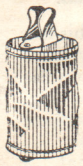

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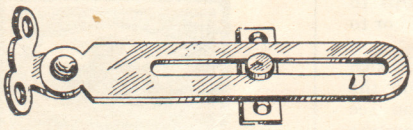

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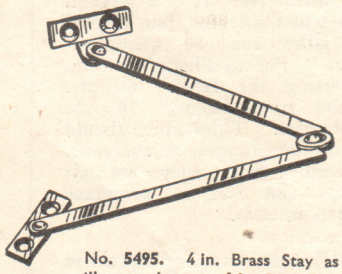

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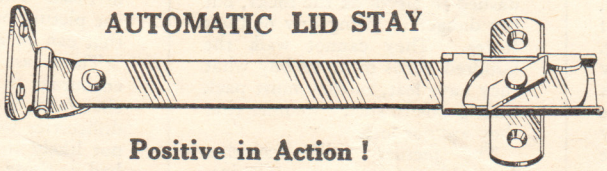

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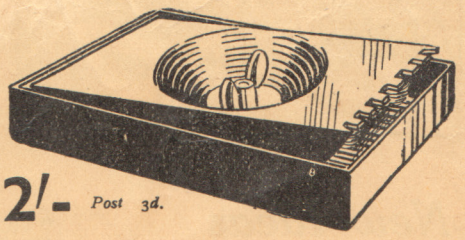

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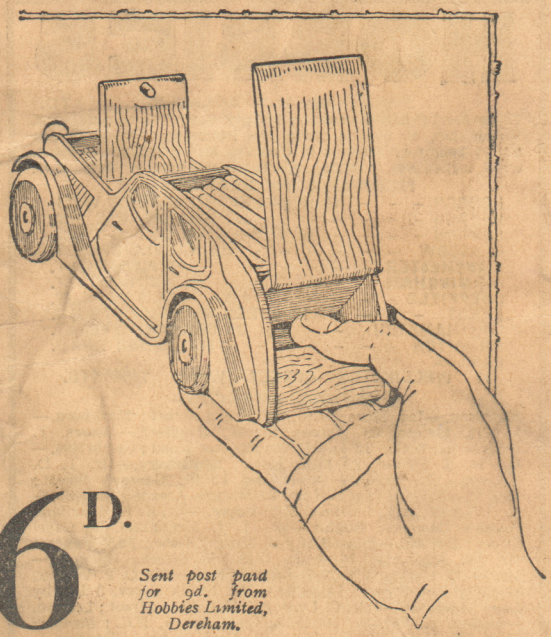

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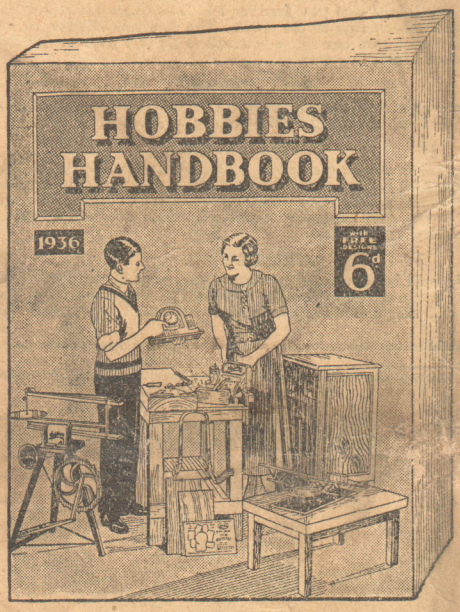

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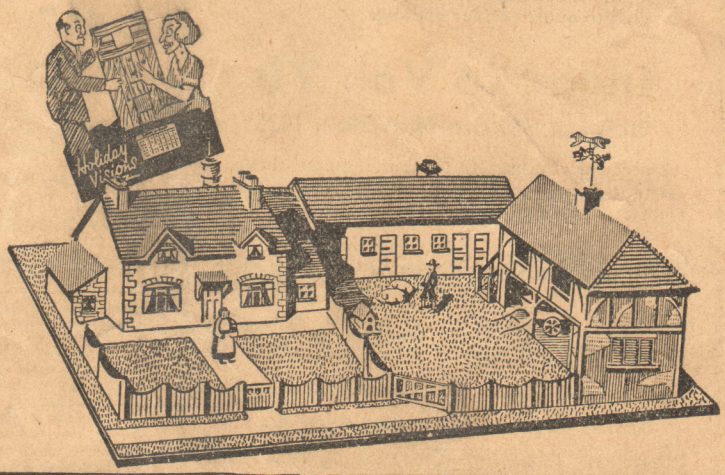

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